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ABSTRACT

This teacher resource book describes the Spanish-Mexican contribution to the cattle industry, rodeo, and cowboy culture. It provides background material, resources, and activities for developing a bilingual-bicultural education course for primary, intermediate, and upper grades. The first three sections discuss the cattle industry, American rodeo, and its Hispanic heritage. Section four contains examples of Spanish language contributions to western cowboy culture. Section five examines the history of the horse in North America, and the Spanish-Mexican horseman known as the "charros." Section six describes the "charreria", or the Spanish-Mexican horsemanship events, and compares them with the American rodeo. Section seven briefly describes the local Denver and Pueblo, Colorado, Charro Associations. Sections eight and nine provide songs, poems, and riddles of the Spanish-Mexican cowboy. The final three sections contain resources and learning activities on Spanish-Mexican contributions for primary, intermediate, and upper grades. (DE)

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THE RODEO AND CATTLE INDUSTRY--ITS RICH SPANISH-MEXICAN HERITAGE

A BILINGUAL-BICULTURAL RESOURCE BOOKLET

FOR TEACHERS

Pre-School through Grade Six

Denver Public Schools
Bilingual-Bicultural Education Program, ESEA Title VII
Office of Federal Projects
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INTRODUCTION

The materials included in the first section of this booklet headed "Background Information for Teachers", has been taken from many Denver Public Schools' materials compiled by the departments of social studies and foreign languages, books listed as teacher resources, and miscellaneous materials and papers from other Title VII projects and from individual contributors. Teachers using this resource booklet may wish to do additional research on all aspects of the theme as time permits. Pupils will have much to add to the information as they participate in the various learning activities.

Schools utilizing this booklet will wish to make sure that pupils are not exposed to the same activities each year. For this reason, there are separate sections for primary, intermediate, and upper grades.

Depending on the degree of bilingualism on the part of pupils and the number of monolingual Spanish speakers, teachers are urged to do as many activities as possible in Spanish, although it is understood that the concepts to be learned and the understandings and information gleaned are as important as language development in both English and Spanish.

Materials included

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HISPANIC CONTRIBUTIONS TO THE CATTLE
INDUSTRY, THE AMERICAN RODEO, AND THE STOCK SHOW

The cattle industry, so often thought of as typically American, was begun by the Spaniards. In 1493, Christopher Columbus brought long-horned cattle from Spain to Santo Domingo in the West Indies, and descendants of these were taken into Mexico and eventually into California and Texas. The "vaquero" was the earliest American horseman to work with cattle, the first American cowboy. The vaquero plied his trade in Mexico during the sixteenth century, and his methods and equipment were adopted and adapted by both the California vaquero and later by the Texas cowboy.

The clothing he wore evolved from practical needs and has changed little since the early days. The high heels on the leather boots were to keep the foot from slipping through the stirrup, so if there was a fall the cowboy's foot never hung in the stirrup. The length of the boot supported his ankles and provided warmth while the sharp toes helped the cowboy to put his feet in the saddle stirrups with ease. Since the cowboy loved to ride and hated to walk, some people claim the cowboy had his boots made with high heels so he would have an excuse not to walk much.

The overalls (Levi's) were strong, but chaps were necessary in brush country. Cowboys had difficulty in saying "chaparreras," so they called these leg coverings "chaps." "The chaps were two very wide and full-length trouser-legs made of heavy calfskin and connected by a narrow belt or strap. They were cut away entirely at front and back so that they covered only the thigh and lower legs and did not heat the body as a complete leather garment would." The chaps were made of the toughest leather and protected the legs from rubbing during the long hours in the saddle as well as from thorns, branches, and sweat from the horse during warm weather.

The bandana handkerchief, loosely thrown about the cowboy's heavy woolen shirt collar and tied into a hard knot in front, protected him from the dust the herds of cattle stirred up on the plains. By lifting the bandana over his nose, it served as a filter against the dust.

His broad-brimmed hat was one of the most striking features of his costumes. "It was a heavy, wide, white felt hat with a heavy leather band buckled about it... The boardlike felt was practically indestructible. The brim flapped a little and, in time, was turned up and held fast to the crown by a thong..." The hat's deep crown helped keep it on the cowboy's head when he rode madly after a stampeding herd. It could also be used as a bucket for water from which he or his horse could drink. "He could depend upon his hat in all weathers. In the rain, it was an umbrella; in the sun, a shield; in the winter, he could tie it down about his ear with a handerchief. A sombrero was made large enough and sturdy enough to serve as a sort of whip. He could wave it to direct a surging herd of cattle, to urge his horse on, or to send signal messages to his companions a couple of hills away."

The cowboy thought more of his saddle than of anything else he owned. The leather might be plain or fancy. The stirrups were long and the horn was strong so it would be of good service in roping cattle. At the side of the saddle, there was a

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forty to sixty foot long lariat or lasso (hunt rope), usually made by weaving thin bands of cowhide. It was the buckaroo's most important tool, for he did "everything with his rope except eat with it. He used it to catch cattle, to tie his horse, to pull his wagons across muddy rivers and swamps, to tie his pack in place, and to kill snakes."

The cowboy's gloves were "made of the finest buckskin, which could not be injured by wetting. Generally they were tanned white and cut with a deep cuff or gauntlet from which hung a little fringe to flutter in the wind when he rode at full speed on horseback."

In the early days cowboys were armed because of rustlers. They also used their Colt six-shooters to frighten cattle out of the brush. When cattle stampeded, the vaquero could sometimes stop them by running ahead and firing their revolvers.

The saddle as we know it today is a Mexican invention. It was adapted by the men in those early days to fit the needs of the vaquero. Even more important than his horse was the cowboy's saddle. It was his most prized possession since it had to fit him like a glove. In his work, he needed a perfect saddle. The improvements that the Mexicans made on the saddle were adding a horn so that the rope could be anchored there and attaching armor to protect the horse from the horns of the angry bull. Today's saddles no longer have the armor since there is no great demand for horses to work with angry bulls.

Cattle raising in the new world began as soon as people found a place where they could graze even a small herd. About 1700, however, is the date when the large ranchos in California began to flourish. This industry quickly spread to Texas. Although many of the vaqueros were Mexican, there were large numbers of Indian vaqueros who were taught to ride by the priests at the missions. The rancheros' leading industry became cattle raising on the huge land grants given them by the king of Spain. Hides, stretched and dried, were shipped to distant cities to be made into leather goods. The tallow, melted down and packed, was traded to make into candles. Hides and tallow were used as money and were exchanged for sugar, chocolate, silks, fine furniture, and other goods when trading ships arrived in the harbors of California.

El Rodeo -- The Roundup

The early ranchos had no fences, and the cattle grazed on the open range. Cattle from many ranchos grazed together and often got mixed together. It was important, therefore, that once a year the men round up all the cattle to separate and brand them. In that way each ranchero knew which cattle were his. Calves were given their mother's brand.

According to Mexican law, the alcalde, or mayor, had to call the rodeo, which was usually in Spring. Then the work began. A judge supervised the rodeo and settled all arguments, a custom handed down from Spain. The women and children watched from a safe distance as the cattle bawled loudly in fright. The rancheros rode about, shouting directions to their helpers, but the skillful vaqueros did most of the work. Galloping on fast ponies, they guided thousands of cattle into an area. Then they formed a huge circle around the cattle. Other vaqueros rode in among the animals and expertly separated and lassoed their owner's calves.

Others branded the calves with a fierro, or branding iron. After the brand was stamped on the calf, its hair did not grow there. So from that time on, the brand was in plain sight.

Each owner chose a letter or special "sign" for his brand. The fierro was bent and shaped to form it. A ranchero was very proud of his brand and had it burned into his saddle, on his carretas, waggons, and other possessions.

When the work was done, there was feasting and games. The vaqueros showed off their best horses performing all sorts of tricks with them and with their skillful handling of the reatas. This fiesta was the forerunner of the rodeo of today.

Our flourishing cattle industry today has a rich Spanish-Mexican heritage. One can see this throughout the West, but especially in the Texas cattle lands. These large cattle ranches are cared for by skillful vaqueros and cowboys.

ANIMALS WHICH THE SPANIARDS BROUGHT
TO THE NEW WORLD AND WHICH THE MEXICANS BROUGHT TO THE U.S.

EL GATO: THE CAT

While there were many wildcats in the Americas, the Spaniards brought the first tame cats to the new world. The men from Mexico brought the first tame cats to the Southwest. In addition to giving pleasure to many people as a domestic pet, the cat has meant much to the development of the area. The cat is a helper of man. It hunts rats and mice which destroy crops, raid his food, and carry diseases. Cats protect fields, storehouses, and homes for man.

LIVESTOCK:

Before men from Mexico came to the Southwest, the Indians there had no horses, cattle, or sheep. The dog was the only animal they had trained. This was their only domestic animal. The first expeditions from Mexico to come north to the Southwest brought domestic animals. Every mission, presidio, and pueblo had them.

The Indians were especially fond of the "big dog," the name they gave to the horse. The Indians believed that the horse had magical powers. They would touch the horse, hoping that the magic would then be theirs.

The Indians called the sheep "little dogs." The meat of the sheep was a special treat in the Southwest and is still a thriving industry.

Although the Indians were afraid of the mean-looking longhorn cattle, they soon learned to like the taste of beef and changed their minds. It was the animals most of all that helped interest Indians in the missions.

At the beginning Indians were not allowed to ride horses. They only helped take care of them. But as the herds of cattle grew, the padres at the missions taught the Indians to ride. Then they also became vaqueros which means cowboys.

The animals that Mexicans brought to the Southwest were very important for the people. The beasts could live well on the dry, tough land. Horses and cattle could naturally be desert animals. Many years before, the Arabs had brought horses and cattle from the deserts of the Middle East to Spain. That stock was mixed with Spanish animals, forming a special breed. There were: longhorns, crossbred, brahma, and hereford. And there were mustangs, cow horses, and rodeo rope horses -- all especially suited to the tasks they performed on the ranch. The horse that the Spaniards brought to Mexico and then to the Southwest was small and tough. It could travel long distances without water and could protect itself well from the wild animals of the region. As time went on, there were many horses. They were called mestẽños, which means wild horses. Later, of course, the Americanos called these horses mustangs.

The mustang and the longhorn cattle were perfect animals for the Southwest since the longhorn could also live well in the desert. It needed little water and could eat coarse grass and plants as well as fight the wildest animals.

THE BURRO:

The burro is very important in the settlement of the Southwest. Because it is sturdier and smaller than a horse, it does not need much care. Contrary to popular belief, the burro is very smart, although if not treated kindly, it may became stubborn and dull. It is a relative of the horse, even though different. It has long ears, short mane, smaller than a horse, and usually gray, white, black, or brown in color. In northeren Mexico, of which the Southwest was once a part, many people had burros. They were the beasts of burden, carrying heavy loads and serving as the family "moving van." They would also pull carts and allowed the children to ride them for fun and travel. The burro became very important in the development of the Southwest in the mining industry and on the farm.

THE MULE: LA MULA

The mule was also very important to the Mexicans, as important as the camel is to the Arabs of the desert. The mule could go where the carretas, carts, could not go. It was sure-footed and could take large loads over dangerous lands. This animal is really a "hero" of the Southwest although it gets little praise. A mule is the offspring of a mare and a donkey. It has large ears, a short mane, small feet, a well-shaped body, and the strengths of both the mare and the donkey.

The mule is also a very smart animal, knowing how to save its strength. It did not get overworked as the horse did, yet it was faster than the burro. Furthermore, it could carry more than the burro or the horse and could resist diseases better than most animals. It worked well for man in pulling carretas, in the mining industry, and in the fields. Its chief use was in the mule train, the atajo, which was made up of forty or fifty mules. One of the fastest ways to carry freight in those early days was by mule train. They could travel five to six hours without rest. Arrieros, or muleteers guided the pack. The muleteer blindfolded the mule and loaded as much as 300 pounds on his back. Under the careful and skillful guidance of the arriero, the mule train traveled single file through rugged terrain and reached its destination.

THE PIG: EL CERDO

The pig also came with the Coronado expedition to the Southwest. Later they thrived on the missions, farms, and pueblos. All settlers found the pig very useful as meat for various tasty dishes; its lard to fry beans and other foods. It contributed much to the Southwest. It is sometimes called puerco, cochino, lechón, or marrano.

HISPANIC CONTRIBUTIONS TO THE CATTLE INDUSTRY
AND THE STOCK SHOW

Understandings

1. The Spanish conquistadores and colonists introduced the first stock (horses and cattle) to the American continent.

2. The early Spanish colonists introduced to the Southwest many of the domestic animals appearing in stock shows today.

3. Juan de Oñate brought hundreds of cattle and horses into the Southwest and developed a thriving cattle industry.

4. Many Spanish colonists also used the land of the Southwest as grazing land or developed it into orchards.

5. In referring to the land, the Spanish vaquero (cowboy) used many words that are now in the English language such as: mesa, canyon (cañon), sierra, arroyo,

6. As the cattle industry developed, there came a need for corrales, Within these corrales, bulldogging, calf-roping, bronco-riding, and many other tasks were performed by Spanish vaqueros.

7. Bulldogging, calf-roping, bronco-riding, and other activities developed into an entertaining pastime and the phenomenon known as the rodeo followed.

8. The Spanish vaquero named a variety of horses -- bronco, mustango, pinto, palomino -- which he used both to perform daily tasks and to compete in contests.

9. Spanish words described the vaquero's equipment:

   - chaparreras
   - la reata
   - cincho
   - cuarta
   - jáquima

   These became the basis for American-English words.

11. The vaquero introduced the following words into daily cowboy language:

   - pronto
   - vamos (vamoose)
   - juzgado (hoose-gow)
   - loco
   - desesperado (desperado)
   - vigilante
   - bandido

SPANISH LANGUAGE CONTRIBUTIONS TO THE CATTLE
INDUSTRY, THE AMERICAN RODEO AND THE POPULAR STOCK SHOW

The word rodeo comes from the Spanish word of the same name which means roundup. Once a year the Spanish vaqueros, cowboys, would have a roundup of livestock, not only for the purpose of taking count of animals, but also for branding. The rodeo, or jaripeo as it is sometimes called in Mexico, continued for several days and was marked by many festivities for the entire community. There were gay barbecues and dancing. The men entertained themselves with activities such as bull fighting, bull riding, bronco busting, and always a favorite sport, horse racing. Many wagers were lost and won at this game. The rodeo was such a joyous culmination of a year of hard work for the vaquero and his family, that it was adopted by the American cowboy.

The more formal rodeo in Mexico is called a charreada. There is a separate section devoted to this subject in subsequent pages. This sport is growing in popularity in the United States. Colorado boasts of two charro groups who sponsor charreadas several times a year.

There are many Spanish words in use throughout the United States which deal with the American cowboy and rodeo activities. The articles of apparel used by the cowboy, equipment for the horse, and cowboy idioms are among those which were derived from Spanish or are the identical Spanish word in common use today.

Cowboy Apparel

la bandana - the bandanna (hankerchief worn around neck to protect it from the sun)

las chaparreras - the chaps (an outer pair of leather trousers used as protection against chaparral, which is a short, low-growing evergreen oak; a thicket of shrubs)

las espuelas - the spurs (pointed devices worn on the heels of boots to urge on the horse)

las botas - the boots (high-heeled footwear worn by the cowboy to protect his ankles and legs while working)

la quitarra - the guitar (musical instrument associated with the cowboy)

Equipment

el ncho - the cinch (a leather strap or bely used to hold something in place such as a saddle cinch)

la cuarta - the quirt (a short whip used to urge on the horse)

el laso (lazo) - the lasso (the loop in a rope)

la riata or reata - the lariat (a rope)

la jáquima - the hackimore (a halter or leather strap going over an animals head used in leading or tying it up)

The Ranch and Countryside

la mesa - the mesa (a flat tableland or high plateau)

el arroyo - the arroyo (a gully or channel)

el cañon - the canyon (a long, narrow valley between high cliffs)

la arena - the arena (a soft, sand-like place where competitive activities are held)

el rancho - the ranch (the place where cattle are raised)

el ranchero - the rancher (the man who raises cattle)

el rodeo - the rodeo (the roundup)

el patio - the patio (the inner court of a home)

la hacienda - the hacienda (a large spread of land belonging to a single owner)

el corral - the corral (a pen made from long, thin wooden poles)

la sierra - the sierra (range of mountains resembling a saw)

The Animals

el bronco - the bronco (a small, wild, or partly tamed horse)

el mesteño or el mustango - the mustang (a small, hardy, naturalized horse of the Western plains directly descended from horses brought in by the Spaniards)

el palomino or paloma - the palomino (a palomino is a horse so named because of its pale yellow, dove-like color)

el pinto - the pinto (a horse of many different colors)

Miscellaneous

pronto - very prompt, quickly, at once

vamos (vamoose) - let's go, from it the slang word, "vamoose."

juzgado - to be judged, to go to court, from it originated the slang word "hoosegow," meaning jail.

loco - anyone not acting in a normal manner. The "locoweed" eaten by cows and other farm animals has a deleterious effect on their central nervous system.

desesperado - desperate; from this word derived the word "desperado", meaning a a desperate cowboy

vigilante - watchful, open-eyes, guarding controlling. This word was used to describe a group of people who took the law into its own hands.

bandido - a bandit, outlaw

THE MEXICAN CHARRO

The Art of Riding - Popular in Mexico and Latin American Countries:

While in the United States there are fewer and fewer people each year riding horses for pleasure or utilizing the horse on the ranch and farm, in Mexico and certain countries in Latin America the art of riding remains popular and traditional. Today many ranches use motor vehicles of various kinds for round ups in the United States, not so in Mexico where all young boys who have horses available to them practice week ends to become excellent horsemen or charros. The Spaniards coming to the new world taught the Indians to ride and not only is the rodeo the ancestor of the round up as we know it in the United States, but the charreada is the ancestor of our big stock shows and rodeos.

Mexican riders belong to clubs (charro associations), numbering about 365 in Mexico as well as scattering of charro clubs in Illinois, Texas, California, and Colorado. In order to keep in touch with each other, they stage interclub competitions called charreadas. The clubs observe strict rules of courtesy, dress and companionship. City people as well as ranch people are participants in these clubs. These charro clubs take part in many civic affairs such as parades, welcoming dignitaries and to officially open important fiestas.

In Mexico the horse is not considered an animal, but more a national figure, a romantic symbol in Mexican history. In fact in 1950 when Arete, a famed cavalry horse was wounded and had to be shot, the president declared a day of mourning. He was buried with full military honors.

History of Horses in the New World:

The first horses arrived in the Western Hemisphere in 1492. They came as first class passengers on the ships of Columbus. Scientists believe the prehistoric horse first developed in Asia then crossed over the Alaskan land bridges during the Tertiary Period. The prehistoric horse in America was probably the fox-size Eohippus with others following, but by the beginning of the Pleistocene Period the "horse" disappeared. Bones of these early ancestors of the horse have been found in Peruvian caves. Horses in Europe retreated to high plateau's and thus were saved. From these early survivors many types of horses developed in Europe and Asia Minor. Thus the trail back to America did not reopen until 1490. Today there are many many horses all over the world serving their masters in different ways and thus are bred for specific tasks and purposes. The horse has played an important part in the history of many countries of the world. The horses which the Spaniards brought to America were tough creatures admirably suited to the hard work of exploration and conquest. This handful of horses multiplied at a rapid pace and this in twenty-seven years, they populated a horseless continent. In the conquest of Mexico, they were mistaken for gods. They wore shoes of pure gold and trappings of gold. More importantly, however, they helped create a 400-year-old tradition of horsemanship that is unique in the world.

The Horses of the Conquerors:

As history tells us, Hernando Cortés and his army were taken for gods as they arrived on horseback. The Indians who had never seen horses assumed that the man and horse were one large strange monster. Thus the horses of the Spanish Conquistadores served

as a psychological weapon. Once when Francisco Pizarro rode with his army into the great Inca Empire in Peru, one of his men was knocked off his horse. The man quickly remounted. When the Indians saw this, they were even more terrified because they imagined that this strange monster, man and horse was capable of breaking in two and rejoining itself. In fact the spirit of the Spanish horses was so strong that historians tell us that horses took it upon themselves to carry on the conquest without their riders. Once a group took over an Indian village alone. Horses were so important that the chronicler Bernal Diaz del Castillo made a list of all the horses brought by Cortes, describing them more carefully than he did their masters.

Caballero into Cowboy:

During the conquest of the New World, official steps were taken to make every man a horseman and to create a horse culture which believed that "A man on foot is no man at all; a man is no better than his horse." In the New World Indians were not allowed to ride horses until the priests of the missions taught them the art and permitted them to work the fields and to work the herds. As explorers began to settle down and rear families, farming and ranching began. These industries spread from Mexico to all countries of South America. The horse also played an important part in the mining industry. Thus the caballero or horseman became a cowboy who utilized his skills in making a living in the new world by capturing and raising wild horses, breeding cattle, and farming.

Styles of Riding:

a la jineta: Spanish school of riding adopted from the Moors.
a la brida: Ancient type of horsemanship of medieval European knights.
charro: Mexican style which eliminates the stiff posturing of most equestrian schools.

The Charro's Horse:

The modern charro ideal horse is medium in height, somewhat stocky, muscular, well-boned, and light which suits his particular style of riding considered agile, daring, and somewhat flamboyant. The neck of the horse must be wide, elevated and rounded on each side; the forehead should be wide and solid: the face short, wide, and straight; the ears slim, arched, and not too large: the eyes should be large and lively; the nostrils black, wide, and dilated. The horse's mane should be fine, brilliant, and should fall over the neck on the mounting side. The withers should be fairly high, contributing to lightness, while the back should be as straight as possible. The chest should be deep and wide: the shoulders long and curved; the forelegs should be long and strong; the hindlegs muscular and long. The tail should be abundant, long, fine, and brilliant. The quarter horse, developed in the Southwest of the United States by breeding the Spanish cow horse and the American colonial-bred short horse, fits the charro qualifications perfectly. It has speed; it has enough weight to hold a roped cow; it is unusually intelligent; it has quick starting and turning ability and great self-control. The charro wants all these attributes in his horse and he prefers a dark sorrel. If there are any markings, there should be a well-defined star on the forehead and a white foot on the mounting side.

Saddle and Gear:

The charro's saddle, or silla is the father of our Western, or stock, saddle. Within thirty years after Cortes had landed in Veracruz, the first distinctly American saddle took shape. Indians became fine saddle-makers. The first change that took place in the saddle brought by the Spaniards was adding the saddle horn, or pommel. It converted the saddle from being a seat into a functional tool of the cattle industry. It changed the horse from a simple riding animal into a man's working partner. The charro winds the lariat around the horn and thus the horse's strength and weight controls the roped cow or calf.

Ways of decorating the saddle have also changed from one period to another. Early saddles displayed the wealth of the owner. In New Mexico, by 1846, the saddle had become a treasure house sometimes covered with hundreds of pounds of precious decorations of silver, gold, and pearls. Even today one sees in California beautifully decorated and expensive saddles in such events as the "Parade of Roses." Most charros own at least two saddles, one for work and one for parades. The montadura consists of bridle and bit. The bit is softer than the old Spanish bit.

The Charro's Clothing:

The Mexican charro probably has the most distinctive and colorful clothing of any horseman in the world. Early charro trousers and jackets were made of gamuza or suede. They then added a red sash to the waist and sported a red bandanna of black silk knotted at the back and atop the head, a broad-brimmed sombrero of palm weave secured with silk ribbons.

The wealthier, Spanish colonists, especially the owners of large haciendas wore elegant costumes. Trousers of velvet decorated with embroidery and silver buttons and a jacket with long lapels of contrasting color made up this costume. The boots were made of suede.

The Mexican vaquero of today wears an even more elaborate costume of fine wool, silk, or double knit. It is usually decorated with much embroidery and silver, especially for parades. Theatrical people have adopted the costume and horsemen of Mexico often feel they have cheapened it by making it too gaudy. Mariachi bands often wear the typical charro costume. The real vaquero however still has several "suits", one for working, one for charreadas, and one for parades.

The vaquera, or horsewoman's costume has also changed from time to time. The traditional china poblana costume is now replaced by a more conservative riding skirt and boots although elegantly made of fine material and decorated with silver and embroidery. Women in Denver who are wives or sponsors of the Denver Charro Association wear the short jacket and long riding skirt and boots. They and their partners make attractive couples when the entire group appears in public.

CHARRERIA

Historical Information on the Sport

Most of the "Charro" exercises practiced in Mexico originated to meet the demands of rural life; even though horses and the "Charro" costume came from Spain, they are now typically Mexican.

Among the conquistadores, there were excellent horsemen who practiced a variety of perilous games which had been inherited from the Arabs. The natives could not engage in this activity because Indians were not allowed to ride horses under penalty of death. Later on these restrictions were eased and special permissions were granted to some Indians to ride horses, but only when the Spaniards needed them to perform certain duties.

When the horses became more extensively used and the class restriction was no longer imposed, the Charreria developed particularly among farmhands, who were exceptionally good riders. For a long time, the country people were the only ones to witness these performances. From the "Charros" came most of the patriots who fought in all of Mexico's struggles for independence.

The best "Charros" from Mexico took part in the first professional Charreada in the United States about 1894. They toured the country with great sucess. In New York they were featured in the famous circus company "Buffalo Bill's Wild West". These "Charros" did honor to the name of Mexico as they competed successfully with foreign groups famous in horsemanship such as Spain, Canada, Portugal and Argentina.

"Charros" made up the Rural Corps, created at the end of the last century, acting as the auxiliary of the Mexican Army to keep peace and order. They were dissolved at the end of the Revolution.

In 1921, the National Association of Charros was founded in Mexico City and some time later the National Federation of Charros was also created. These organized institutions include over three hundred associations from the different states of Mexico.

Due to the disappearance of the large cattle-breeding haciendas, "Charreada" or "Jaripeos" are no longer practiced only in the country. It is now very popular in large cities where it has ceased to be a necessity to become a national sport.

Charreadas - The Event

All competitive "Charreadas" or Mexican-style rodeos are governed by set rules drawn up by the National Association of Charros. Two associations or teams are matched against each other for the eight contest events. Team efforts are most important for a variety of points are awarded for best performance in competition between representatives from each group. The team with the highest combined total points from each event wins the competition. The colorful opening ceremony includes a grand entry by the entire group of competing "Charros" and dignitaries. The first event is performed while all participants are still lined up along the wall of the arena.

The first contest is the "Cala de caballo" or horsemanship event. One rider from each team displays his horsemanship ability by riding into the arena where he dismounts before the judges, removes the bridle from his horse, holds it up for inspection, replaces it on the horse and remounts. The "Charro" has not only shown the standard equipment used but also the good manners of his horse. Walking his horse to the far end of the "Lienzo" or corridor, he races back at top speed to slide his horse to a complete stop in front of the judges. The horse is then reined back in a straight line to the end of the "Lienzo"; pauses for a short time; and is walked back to the judges who are marking total points for the event.

The next event is the roping of wild mares, by their hind legs as they run loose past a line of Charros who rope by teams. This stunt is most difficult for the mare must be slowed down and stopped gradually. (The rope is then slackened to free the animal). According to the rules, every effort must be made to slow down and stop the mare. After each team's ropers have had their turn, the judges add up their points in the competition.

The art of throwing a running bull or steer by the tail is exemplified in the next event called "Colas" or "Colear". When the bull is released in the corridor the "Coleador" races his horse along side the animal, grabs its tail, wraps it around his right leg and the stirrup. He reins his horse sharply to the left to throw the bull to the ground, and must release his hold at the right moment to keep from falling down with the bull. The way the bull falls and the distance it takes to tail him are the basic scoring points.

After the tailing, the gates close off the corridor from the circular arena or "Ruedo", where the other five events take place. The bull riding or "Jineteo de novillos" is next. Only one animal at a time is used and the "Charro" must ride it until it stops bucking. After the rider steps off, the "Ternas en el ruedo" or roping from horseback starts.

The roper increases his points if he makes a perfect catch on his first attempt. The "Charros" work as a team to hold the animal in the best position for the catch. After the catch the roper must play the rope out slowly to make the bull fall gently. The procedure is repeated for each of the teams. The "Charro" who ropes the animal's head, or "Lazo a la cabeza", the fastest and fancier wins the event.

"Jineteo de yeguas" or wild mare riding follows the team roping. After the mare is ridden, it is left in the arena for the "Manganas a pie" or roping a wild mare by its front legs and successfully throwing it by a roper who is on foot. The bulls and the mares come out of standard, side chutes and are ridden until the animal comes to a standstill for highest tally of points.

The final competition is the exciting "Paso de la muerte" or the pass of death, a very aptly named event. The team members work to position the "Charro" who must make a flying leap from a bareback wild horse to a bronc with the only possible way to hold on is the main hair. If the rider loses his balance or hold, the fall is hazardous and deadly.

The "Charreada" comes to an end with the special feature of a colorful and charming exhibition of complicated drills by a group of girls riding side-saddle. The "Escaramuzas" perform many intricate maneuvers displaying their riding skills in the only non-competitive event of the meet.

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A Typical Program

1. Presentacion de los Equipos	1. Presentation of Teams
2. Entrada	2. Grand Entry
3. Cala De Caballo-- Demostracción de la educación del caballo	3. Horsemanship, Proof of a Well Mannered Horse
4. Piales en el lienzo	4. Roping of Wild Mares by Hind Legs
5. Coleadero	5. Throwing a Running Steer by the Tail
6. Jineteo de Novillos y Terna	6. Bull Riding and Team Roping
7. Jineteo de yeguas	7. Wild Mare Riding
8. Manganas a pie	8. Roping on Foot
9. Manganas a caballo	9. Fore-Foot Catch, Rider on Horseback
10. Paso de la muerte	10. The Pass of Death
11. Escaramuza De Pueblo	11. Pueblo Girls Riding Team

Charreadas and Rodeos - A Comparison

The rodeo is quite different from any rodeo performance in the United States because the dimensions of the performing area bear little resemblance to U.S. rodeos. In fact, the events, while having a certain similarity, are so much different from those in this country that U.S. competitors would be at a loss to try to compete. The initial event on the program, The Grand Entry, is the same in both countries but from there the differences really begin to mount.

After the usual welcoming address, "Horsemanship, Proof of a Well-Mannered Horse" is conducted. In this event one charro from each team competes with both horse and rider required to carry specified equipment and then to go through a series of maneuvers which would challenge the best trained of animals.

One of the most difficult team events, the roping of wild mares by hind legs, is then conducted with three charros from each team trying to lasso the hind legs of a running, wild mare.

The next event, in title at least, bears some resemblance to the customary "bull dogging" event performed in rodeos in this country. It is called "Throwing A Running Bull by the Tail" or more frequently "Tailing the Bull." A charro must ride up to the bull, wrap its tail around his ankle and then throw the bull by its tail. The competition is then not only judged on the throw, but on the distance it took to complete the throw, and the way in which the bull falls. The entire event must be completed in 195 feet or it is invalid.

The all girl riding teams performing at the rodeo do precision side-saddle maneuvers in close quarters. The maneuvers are performed in such close proximity that a new costume is required for each performance as the costumes are frequently torn during a performance.

Bull riding and wild mare riding are also on the agenda, but events are conducted bareback and the rider sticks it out until he is thrown or until the animal is broken. As in U.S. competitions, there is no time limit.

Two other events are performed as adjuncts to the riding events. After the charro is thrown from the animal there is then a team roping contest with three charros having a ten minute time limit to place one rope on the animal's hind legs. All of the roping is done while the charros are on the ground, and the animals are running around the stadium.

One of the most exciting of all charro events is performed by one of the few Mexican charros who is capable of completing the death-defying act. A wild mare is roped by the hind legs while the charro is on the ground. The charro then puts a rope loop around his own neck, releases his hands and then throws the animal using the muscles in his neck and shoulders. As far as could be determined, this event has never before been attempted in the United States.

Another exciting event on the agenda is the "pass of death" or "paso de la muerte" in which a charro, riding his mount bareback, must jump into the back of a wild mare which is racing around the stadium.

History of the Denver Charros

The Denver Charro Association was organized in May of 1972 under the official name, "Asociacion Charros De Denver" They are a non-profit organization.

The Denver Charro Association, as the charro associations in Mexico, is made up of people who make a hobby of horsemanship. The Denver Charros are not professional cowboys. They are a group of individuals who love the spirit of competition and sportsmanship, and Americans who are extremely proud of their Mexican heritage.

As in any new organization, the problems have been monumental. Throughout the past year, they have concentrated on building an organization and name for their association. They have participated in several Denver area parades, and have made many friends. The horses and charros must be especially trained for the events, and they have worked at this by having several practice "charreadas". Our practice sessions are held on Sundays and are open to the public.

One of the main goals is to represent the Mexican-American people of Colorado with pride and dignity. They have endeavored to promote goodwill among all Americans at every opportunity. They hope to create a bridge for better understanding in the greater cosmopolitan Denver area. They are now a federated member of the National Charro Federation, with headquarters in Mexico City.

A tremendous effort has gone into making the Charro tradition a reality in the Denver area. They hope to keep all those beautiful Mexican customs and traditions that have helped to make the south-western United States, the most colorful section of our great country, from being adulterated. The Charro Association represents one of the oldest and most Mexican of all Mexican traditions. It is this tradition that gave birth to that great sport still known today by it's Spanish name "rodeo".

The Pueblo Charro Association

The Pueblo Charro Association has been organized for six years, and was the first federated Association in the state of Colorado. They have provided the necessary leadership, in spearheading the Charro sport in Colorado, and the Denver Association has relied on their knowledge and experience. The Pueblo Charros have assisted and supported the Denver Charros at every opportunity.

The Pueblo Charros own their own property in Pueblo, and they have constucted their own practice lienzo (arena),which allows them a means to train their charros and horses. This year, they have organized their Escaramuza, (girls riding team) and under the guidance and direction of their excellent trainer, Don Alberto Giron, have made notable progress. You will see their Escaramuza perform during charreadas.

Early in 1972, the Pueblo Charro Association hosted the Charro Association from Ciudad Juarez, Chihuahua, Mexico, to a regular competition Charreada, at Pueblo. This became the first time that a Charro Association from the United States competed against a Charro team from Mexico in the state of Colorado.

MUSIC, MUSICIANS, AND SONGS OF THE COWBOY

The Mexican cowboy enjoys music as does the typical American cowboy. The guitar, la guitarra is the favorite instrument. Today it is often called the national instrument of Mexico. Trini Lopez and Jose Feliciano have gained fame as fine guitar players as well as singers, although they do not sing music of the cowboy or charro exclusively. Johnny Rodriguez is currently making hit records.

On the following pages are listed the words to songs, poems, finger plays, and other material which elementary pupils will enjoy singing with a little help from the teacher. Teachers will also wish to utilize songs of the American cowboy in English.

Primary Grades

The following material is taken from Para Chiquitines, Glendale, California: Bowmar Publishing Co., 1969, $5.99

LOS POLLITOS, p. 16

Los pollitos dicen pío, pío, pío,
Cuando tienen hambre, cuando tienen frío.

La gallina busca el maíz y el trigo.
Les da de comer y les busca abrigo.

Bajo sus dos alas Acurrucaditos,
Hasta el otro día, Duermen los pollitos.

LA GALLINA, p.41

Vengan mis pollitos, vamos a escarbar.
Dijo la gallina, Ca-ca-cara-ca!

CABALLITO MIO, p. 45

Caballito mio. Noble compañero,
Porque te conozco, por eso te quiero.

MI BURRO,
(Hola Vamos a Cantar.p. 26)

Mi burro está cansado;
ya no anda más
Se sienta en el camino,
diciendo jijo!

El lleva en las canastas frutas a vender,
Y cuando yo le regano, contesta
Jijo!
Así canta el burro al amanecer.
Si no me alimentas, te dare que
hacer.
Ji jou! Ji jou! Ji jou! Ji jou! Ji jou!

LOS GALLOS, p. 22

Dormir, dormir que cantan los
gallos de San Agustin.

Dormir, dormir, que cantan los
gallos de San Agustín.

VAQUERITO JUGETÓN, p. 44

Tipi tipi, tipi tape,
tipi tipi, tipi ton.
¿dónde esta tu caballito
vaquerito jugetón?

Tipi tipi, tipi tape,
vaquerito jugetón,
tipi tipi, tipi tape,
se te ha roto el pantalón.

LOS COCHINITOS
(juego meninque)

Éste compro un huevo
éste encendio el fuego
Éste trajo la sal
éste lo guisó
Y éste pícaro gordo
se lo comió!

(Dedo menique, dedo anular,
dedo de en medio, dedo indice,
dedo pulgar.)

ASÍ CANTA EL BURRO (tune of Sweetly Sings the Donkey)

Así canta el burro
al amanecer.
Si no me alimentas,
te dare que hacer.
Ji jou! Ji jou!
Ji jou! Ji jou! ji jou!

Information and Materials to Teach the Cultural Heritage of the Mexican-American Child p. 110

EJERCICIO RÍTMICO

Ándale, caballo pinto,
ándale y vete al trote;
Mira que a la gallinita
ya se la comió el coyote.

TAMBIÉN

Corre, core caballito
Corre, corre, corre ya.

Si tu corres muy ligero
Rancho Chico irá a ganar.

Chit Chat for Chiquitines, Los Nietos Project

LOS ANIMALITOS (poema)

Detrás de Doña Pata
corren los patitos;
Por allí por allá
cua, cua, cua.

Detrás de Doña Gallina
siguen los pollitos;
Por allí, por allá,
p pio, pío, pa.

(3rd verse)

Detrás de Doña Cabra
Van los cabritos;
Por allí, por allá,
baa, baa ba.

Tentative Spanish Curriculum Guide

VENGAN A VER MI RANCHO (Granja)

1. Vengan a ver mi rancho que es hermoso
Vengan a ver mi rancho que es hermoso
La gallina hace así, _____, _____
La gallina hace así, _____, _____

Coro:
O vengan a ver, O vengan a ver
A ver, a ver a ver
O vengan a ver, O vengan a ver
A ver, a ver, a ver

2. Vengan a ver mi rancho que es hermoso
Vengan a ver mi rancho que es hermoso
Y el cerdo hace así, _____, _____
Y el cerdo hace así, _____, _____

Coro: (repeat)

3. Vengan a ver mi rancho que es hermoso
Vengan a ver mi rancho que es hermoso
El caballo hace así, _____, _____
El caballo hace así, _____, _____

Coro: (repeat)

4. Vengan a ver mi rancho que es hermoso
Vengan a ver mi rancho que es hermoso
El borrego hace así, _____, _____
El borrego hace así, _____, _____

Coro: (repeat)

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VENGAN A VER MI RANCHO (cont.)

5. Vengan a ver mi rancho que es hermoso
Vengan a ver mi rancho que es hermoso
Y la vaca hace así, _____, _____
Y la vaca hace así, _____, _____

Coro: (repeat)
O vengan a ver, O vengan a ver
A ver, a ver, a ver
O vengan a ver, O vengan a ver
A ver, a ver, a ver

Intermediate Grades

EL CHARRO (Aires Favoritos, p. 4)

Estaba un charro sentado
en las trancas de un corral
Estaba un charro sentado
en las trancas de un corral
Su mayordomo le dice:
No estés triste, Nicolás
Su mayordomo le dice:
No estés triste, Nicolás

Necesito buen caballo,
buena silla y buen gabán

Necesito buen caballo,
buena silla y buen gabán

Su mayordomo le dice:
Lo que gustes, Nicolás

Su mayordomo le dice:
Lo que gustes, Nicolás.

Esa chica que usted tiene,
con ella me he de casar.

Esa chica que usted tiene,
con ella me he de casar.

Su mayordomo le dice:
Tiene dueño, Nicolás.

Su mayordomo le dice:
Tiene dueño, Nicolás.

Nicolás se desespera, y se quiere desbarrancar.
Nicolás se desespera, y se quiere desbarrancar.

Su mayordomo le dice: De cabeza, Nicolás
Su mayordomo le dice: De cabeza, Nicolás.

LA CHAPARRITA (Sing Along Mexican Folk Songs, p. 3)

Adiós mi chaparrita
No llores por tu Pancho
Que si se va del rancho
Muy pronto volverá
Verás que del bajío
Te traigo cosas buenas
Un veso que tus penas
Muy pronto olvidarás.
Los monitos pa'tus trenzas
Y pa'tu mamacita
Rebozos de bolita
Y enaguas de percal
Ay que caray...

Adiós mi chaparrita
No llores por tu Pancho
Que si se va del rancho
Muy pronto volverá.
Verás que del bajío
Te traigo cosas buenas
Un beso que tus penas
Muy pronto olvidarás.
Los monitos pa'tus trenzas
Y pa'tu mamacita
Rebozos de bolita
Y enaguas de percal
Ay que caray. . .
Ay que caray. . .
Ay que caray. . .

LOS CUATRO MULEROS

De los cuatro muleros,
  de los cuatro muleros,
De los cuatro muleros
  Mamita mía,
Que van al río,
  Que van al río.

El de la mula torda,
  El de la mula torda,
El de la mula torda
  Mamita mía.
Es mi marío.
  Es mi marío.

De los cuatro muleros,
  De los cuatro muleros,
De los cuatro muleros
  Que van al agua,
Que van al agua

El de la mula torda,
  El de la mula torda,
El de la mula torda
  Me roba el alma
Me roba el alma

EL BURRITO PARDO (Santa Fe Folk Songs and Dances p. 11

Estaes el Burrito Pardo,
  Querido de la hacienda,
Si quierres que otro te monte
  Ruégale a Dios que me muera.
Y que me tumba, Y que me tumba,
  Y que me tumba, no me hade tumbar,
Y luego vien este burro,
  Y comienza a rebuznar:

Eeeaaw,Eeeaaw, Eeeaaw, (Whistle) aaw,
  (Whistle) aaw (Whistle) aww, (Whistle)
Y luego viene este burro,
  Y comienza a rebuznar.

Eeeaaw, (Whistle) Eeeaaw, (Whistle)
  Eeeaaw, (Whistle) aaw, (Whistle) aww,
(Whistle)
Y luego viene este burro,
  Y comienza a rebuznar.

LA VIEJA Y SUS ANIMALITOS

(El Testamento, record by Alex Chavez)
Del Pueblo

Una vieja tenía una gallina
  Y'en su cama la'costaba
  Y'en su cama la'costaba
La gillina galliñiba
  Y la vieja decía. . .
Son, son, son, son que te quiero yo
  Son, son, son, son que te quiero yo.

Esta vieja Tenía una gata
  Y'en su cama la'costaba
  Y'en su cama la'costaba

La gallina galliñaba
  La gata gatiaba
Y la vieja decía...
Son, son, son, son que te quiero yo
Son, son, son, son que te quiero yo.

Esta vieja tenía una perra
  Y'en su cama la'costaba
  Y'en su cama la'costaba

La gallina galliniaba
  La gata gatiaba
La perra perriaba
  Y la vieja decía...
Son, son, son son que te quiero yo
  Son, son, son, son que te quiero yo

Esta vieja tenía una burra
  Y'en su cama la'costaba
  Y'en su cama la'costaba

La gallina galliñiaba
  La gata gatiaba
La perra perriaba
  La burra burriaba
Y la vieja decía...
  Son, son, son, son que te quiero yo
Son, son, son, son que te quiero yo

Esta vieja tenía una chiva
  Y'en su cama la'costaba
  Y'en su cama la'costaba

(continued next page)

EL VAQUERO (Santa Fe Folk Songs and Dances, p. 20)

El vaquero, y el vaquero, y el vaquero
se me fue.
El vaquero, y el vaquero, y el vaquero
se me fue.
Y el vaquero se me fue,
Y el vaquero se me fue a pie, a pie.

El vaquero, y el vaquero, y el vaquero
se me fue.
El vaquero, y el vaquero, y el vaquero
se me fue.

Y el vaquero, se me fue,
Y el vaquero se me fue,
Y el vaquero se me fué, a pie, a pie.

LA VIEJA Y SUS ANIMALITOS (continued)

La gallina galliniaba
La gata gatiaba
La perra perriaba
La burra burriaba
La chiva chiviaba,
Y la vieja decía...
Son son, son, son que te quiero yo
Son, son, son, son que te quiero yo.

LA BURRITA (Children's Songs of Mexico, record)

Arre, arre, arre, mi burrita,
Aquí mi chu, Aquí mi chu.
Arre, arre, arre, mi burrita,
Aquí mi chu, Aquí mi chu.
Now I get on my little donkey even
though she is forlorn,
Because I did not give her alfalfa,
I did not give her corn.
Pobrecita, mi burrita! She will show me
she can balk,
One step forward she will take and one
step backward she will walk.
Pobrecita, mi burrita! Don't be cross
or be forlorn,
We will get there very soon and I am
going to give you corn.

ADIÓS MUCHACHOS (Aires Favoritos page 2)

Adiós muchachos companeros de mi vida,
farra querida de aquellos tiempos
Me toca a mi hoy emprender la retirada,
debo alejar mede mi buena muchachada.
Adiós, muchachos, ya me voy y me resigno
contra el destino nadie batalla,
Se terminaron para mi todas las farras,
mi cuerpo enfermo no resiste mas
Acuden a mi mente recuerdos de otros
tiempos de los bellos momentos que
antaño disfruté
Serquita de mi madre, santa viejita
y de mi noviecita que tanto idolatré
Se acuerdan que era hermosa mas bella
que una diosa,
Y que ebrió yo de amor le di mi corazón
Mas el Senor, celoso de sus encantos hun-
diéndome en el llanto me la llevó

Adiós muchachos companeros de mi vida,
farra querida de aquellos tiempos
Me toca a mi hoy emprender la retirada,
debo alejar mede mi buena muchachada.
Adiós, muchachos, ya me voy y me resigno
contra el destino nadie batalla,
Se terminaron para mi todas las farras,
mi cuerpo enfermo no resiste mas

ALLA EN EL RANCHO GRANDE (Aires Favoritos p. 5)

Allá en el rancho grande
allá donde vivía
Había una ranchérita
que alegre me decía
que alegre me decía

Te voy hacer tus calzones,
como los usa el ranchero
Te los comienzo de lana,
te los a cabo de cuero.

LOREDO (Cantos de Mexico p.7)

Y me voy para el Laredo, mi bien,
te vengo a decir adiós.
De alla temando decir, mi bien,
como se mancuernan dos
Toma esa llavita de oro mi bien,
abre mi pecho y verás,
Lo mucho que yo te quiero mi bien,
y el mal pago que me das.

Toma esa cajita de oro mi bien,
mira lo que lleva dentro,
Lleva amores, lleva celos, mi bien
y un poco de sentimiento.

Ya me voy para el Laredo, mi bien,
Te vengo a decir adiós,
De alla te mando decir mi bien,
como se mancuernan dos.

LA VAQUILLA COLORADA
(Cancionero Alegre p 90)

Abre las trancas vaquero
del corral de la manada
que tenemos que lazar
la vaquilla colorada
Dicen que la Colorada
tiene los cuernos puntales,
Dicen que le tienen miedo
vaqueros y caporales.
Huy, huy, huy, huy,
vamos a lazar
a la Colorada,
que tenemos que tentar.

Esa vaquita trigueña
viene de buenos corrales,
de la tierra tepiqueña
Esa puya picadores!
Hay que sangrar el morrillo!
Que encierren en los toriles
a todos los becerrillos.
Huy, huy, huy, huy. . . . (etc)

EL BURRITO (El Testamento, record Del Queblo)

Vente burrito conmigo
Yo te llevaré a tu cama
Que si yo fuera burrito,
no te dijera nada.

Como le fuera al burrito
dormiendo en la zotea
Lo picarian los cuervos
Pensando qu'era salea

Como le fuera al burrito
Dormiendo en la cocina
Lo pelaria la criada
Pensando qu'era gallina.

Vente burrito conmigo
Yo te llevaré a tu cama
Que si yo fuera burrito,
no te dijera nada.

RANCHO ALEGRE
(Cancionero Alegre p 63)

Soy del mero rancho alegre
un ranchero de verdad
Que trabaja de labriego,
mayordomo y caporal
Mi querencia es este rancho
donde vivo tan feliz
Escondido entre motanas
de calor azul añil.

Coro:

Rancho alegre me nidito
Mi nidito perfumado de jazmín
Donde guardo mi amorcito
Que tiene ojos de lucero y capulín

En mi rancho tengo todo
animales, agua y sol,
y una tierra prieta y buena
que trabajo con ardor.

Cuando acabo mis labores,
ya que se ha metido el sol.
a la luz de las estrellas,
me arrejunto con mi amor.

Coro:

Solo falta allí una cosa.
que muy pronto ya tendre
como estoy recien casado
a divinenme lo que es.

Ha de ser un chilpayate,
grande y fuerte a no dudar,
que sera tambien labriego
mayordomo y caporal.

Coro:

RIDDLES

En dias de fiesta, contento,
me voy en el a pasear;
Me gusta como relincha
y como sabe trotar.

el caballo

Es animalito
que sabe rebuznar
Y ayuda al buen arriero
Sus cargas a llevar

el burro

Que animalito le ayuda,
en el campo., al buen pastor,
A cuidar sus animales,
con fidelidad y amor?

el perro

Tiene muy grandes bigotes,
sabe cojtento maullar;
Es terror de los ratones
y le gusta irse a pasear.

el gato

Por mis orejas tan largas
y porque se rebuznar,
Me compraran con los tontos
que son de solemnidad.

el burro

Que animalito
cuando te ve,
Bala contento
y hace b. . . be. . .?

el borrego

Quién corre, quién ladra,
quién hace gua gua?
Quien siempre la casa
se empena en cuidar?

el perro

NONSENSE VERSES

(from Rimas Tentas, p. 18, 30, 32)

Mi caballo Galopín
es un caballo de palo
Caballo de volantín
no es un caballo malo.

Arre burrito al trote al trote
En un ratito te doy un elote.
Arre burrito llegando a la noria
Te voy a dar una zanahoria.

Pía, pía el polluelo de mi tia
No quiere tomar agua fría
Dice que le duele un diente.
Que tome agua caliente

(from Mother Goose on the Rio Grande)

Este era un gato
con los pies de trapo
Y los ojo al revés.
Quieres que te lo cuente
Orta vez?

A-B-C-D
La burra se me fué
Por la calle de tia Merced.

BEST COPY AVAILABLE

VAQUERO - BUCKAROO - COWBOY

ACTIVITIES FOR PRIMARY GRADES

Teacher preparation:

1. Gather books, pictures, audio visual aids, and realia on the following:

charro	animals of ranch and farm	rodeo
cowboy		charreada
ranch life	stock show	cattle raising

2. Read background information in this booklet and other materials as applicable.
3. Plan and schedule excursions which are appropriate.
4. Formulate objectives and determine number to be attained for successfully meeting goals.
5. Determine motivation for activities on this theme.
6. Select materials from Peabody language kit or other kits which are applicable.
7. Prepare materials necessary.
8. Set up centers and/or plan for presentation of material in other manner.
9. Other:

Activities:

- Take excursions to see animals at the annual Stock Show (January), City Park Zoo Spring), Colorado Historical Museum (January)
- Sing appropriate songs in English and Spanish (utilize rhythm instruments showing children how to make the sound of galloping horses), listen to records, etc.
- Teach poems, riddles, jingles, etc. pertaining to the theme.
- Show appropriate films.
- Art projects:
  - Cattle brands
  - stick horses
  - cut and paste mural
  - Make dioramas
  - cowboy and charro clothing
  - farm animals and their young
  - painting and drawing
- Stage make-believe rodeo or charreada
- Play games adapting to theme.
- Experience charts as told to teacher
- Teach sounds of animals utilizing song "Vengan a Ver Mi Rancho"
- Allow children many opportunities to talk about all aspects of this theme.
- (Utilize Peabody Kit pictures)
- Teach about farm animals, their products, and the Spanish names of both.
- Others:

Resources: (Available at Del Pueblo Library or Professional Library)

(Books) Pupil Use--check library for appropriate English titles

Alegres Animales
Animals We Know, Animales que Conocemos
En la Granja
Coleccion Cuentos Felices
El Gran Libro de Los Animales Domesticos
Animales y Sus Familias
La Granja de Los Animales
La Granja Pequena
Soy un Gatito
Soy un Corderito
Soy un Perrito
El Vaquero Pequeno; Cowboy Small

(Books) **Teacher Use**

Limas Tontas
Pollitos y Patitos
Reino Animal Para Ninos
The Cowboy's Own Brand Book
Animales de la Granja
Para Ciquitines
Leccion 8 "Los Animales del Rancho" in Tentative Spanish Curriculum Guide copies on file with teachers kindergarten through grade two at Del Pueblo
Charro, Mexican Horseman

(Miscellaneous)

Invite people from the community who are available to speak about the animals of the farm, the cattle industry, rodeos, charreadas, etc.

Invite pupils taking guitar lessons to accompany children's singing of cowboy and vaquero songs.

The Bilingual Early Learning Filmstrip Library (story, Quien Nos Da Eso?)

ACTIVITIES FOR INTERMEDIATE GRADES

Teacher preparation:

1. Gather books, pictures, audio visual aids, and realia on the following:

Charro	cattle industry	costume and dress
vaquero	other farm and ranch animals	equipment and trappings
cowboy	rodeo and stock show	charreria and charreada

2. Read background information in this booklet and other material listed as applicable
3. Plan and schedule excursions which are appropriate.
4. Formulate objectives and determine number to be attained for successfully meeting goals.
5. Prepare materials necessary for various activities and gather materials for use by pupils.
6. Bring in children on planning at all appropriate phases.
7. Determine motivation for activities.
8. Set up centers and/or plan for presentation of material in other manner.
9. Other:

Activities: (centers or other presentation)

- Have children (a committee) go to the library for appropriate materials based on the theme or a specific facet of the theme. Check also classroom collections.
- Allow children to select and plan activities in which they will participate.
- Art Projects: (work with Art teacher) (label in Spanish and English)
  (Make dioramas)
  1. large bulletin board depicting the origin of the rodeo, the cattle industry, a charreada, or cattle brands, etc. (label in Spanish and English)
  2. prepare individual brand for the class or each pupil may wish to make up own brand
  3. drawing and painting which interests individual pupils or group of pupils

- Take excursions as applicable (Colorado Historical Museum - dioramas or ranch history showing contributions of the Mexican and Spaniard.
- Have children prepare a chart, dictionary, file, or other display of some kind listing the Spanish words they are learning during the presentation of this theme.
  Sing Spanish and English songs about the vaquero and the cowboy. (some children may tape songs)
- Teach dance, La Vaquerita
- Urge pupils to select poems, jingles, riddles, etc. of their choice pertinent to the theme. (English and Spanish)
- Invite local ranchers, cowboys, and charros to talk about the cattle industry, the rodeo, and the charreada, etc.
- Utilize pupils studying the guitar to accompany singing, or invite them in to sing and play.
- Experiment with rhythm band instruments to produce the rounds of the rodeo and to accompany singing.

- Provide as many opportunities for children to speak in English and Spanish (as applicable) about the various aspects of this theme. Encourage them to tape conversations, to listen to their voices, to prepare a broadcast of a make-believe rodeo or charreada, etc.
- Utilize video recorder - play back for children to make observations of their own performance or that of the group.
- Pupils may choose to read a book in English and/or Spanish and share their reactions through a written or oral presentation or a dramatization.
- Pupils may wish to make a list of all the contributions made by the Mexican and the Spaniard to the cattle industry, to the rodeo, and to the stock show as we know it today.
- They may wish to share this list of contributions in some innovative way with the class: dramatization, demonstration, pictures, "TV special", etc.

Resources: (available at Del Pueblo or the Professional Library)

(Books) Pupil Use - check library also for appropriate English titles

Bety Granjera
Alegres Animales
Animales Traviesos
Rimas Tontas
Caballos
El Gato Encombrerado
Coleccion Pequenos Libros de Oro
El Cuento de Ferdinando
El Torito Lunares
Toda Clase de Animales
Vaquero Pequeno

El Gran Libro de los Animales Domesticos
Animales y Sus Familias
La Granja de Los Animales
El Libro de Los Caballos
El Libro de Los Gatos
El Libro de Los Perros
Mis Animalitos
Nuestros Animales
Los Animales (Primeras Imagenes Primeras Palabras)
Cowboy's Own Brand Book

(Books) Teacher Use

Adivinanzas Infantiles
Aires Favortos
Trabajos con Fieltros (animales)
Unit V of Second Grade Spanish Instructional Units p. 27-34, "El Vaquero"
Written with Fire
Cowboys and Cattle Country
Charro: Mexican Horseman
Lesson 8 "Los Animales del Rancho" from Tentative Spanish Curriculum Guide, Copies on file with teachers kindergarten through grade two
Sing Along Mexican Folk Songs
Escuchar y Cantar
Record, El Testamento

(Miscellaneous)

Excursion to Colorado Historical Museum
Denver Charro Association (Mrs. Archuleta, 744-3601)
The Bilingual Early Learning Filmstrip Library, (story, Quien Nos Da Eso?)

ACTIVITIES FOR UPPER GRADES

Teacher preparation:

. Gather books, pictures, audio visual aids, and realia on the following subjects:

charro	cattle industry	rodeo, charreada, stock show
cowboy	other animals brought by Spaniards and Mexicans	costume and dress
vaquero		equipment and trappings

. Read background information in this booklet and other material listed as applicable.
. Plan and schedule excursions which are appropriate.
. Formulate objectives and determine number to be attained for successfully meeting goals.
. Prepare materials necessary for various activities and gather materials for use by pupils.
. Bring in pupils on planning at all appropriate phases: including plans for utilization of bilingual pupils.
. Determine motivation for activities.
. Set up centers and/or plan for presentation of material in other manner.
. Other:

Activities:

. Have groups of pupils go to library to gather and collect material which they feel they will need for the activities. (Spanish and English) Check what is available in own classroom collection.
. Take excursions as applicable, view films, or other activities to provide information.
. Provide many opportunities for pupils to talk, write, and read, in both Spanish and English, about the theme and to share the activities through:

slide presentations	tapes	dramatization
"radio presentation"	video tape	demonstration
"TV special"	original stories	puppets

. Pupils may wish to do a giant mural of a modern day charreada - use Spanish labels other types of reports or sharing activities.
. Invite members of the Denver Charro Association to do demonstrations and talk about the various events of the charreada and charreria in general.
. Groups of pupils may divide the theme into various categories and study the vocabulary and expressions in Spanish. Prepare a booklet or other display of the concepts and words learned. Projects may also be done in English.

horses of the conquest
kinds of horses and their history
saddles
other trappings and equipment
branding and brands
other ranch and farm animals
their care
comparison of attire of cowboy and vaquero of early days
charro
china poblana
charreada
stock show
cattle industry in Colorado
styles of riding
roping and rope tricks
contributions of the Spaniard and Mexian to the cattle industry of today.

. Write to Charro associations in other states and Mexico asking for brochures or other information. (Information from Denver Charro Association)
. Draw a map: show through this map where the cattle first landed when they came to this country, their migration, and their density today.
. Work with art teacher in developing art activities.
. Others:

Resources: Available at Del Pueblo or Professional Library

(Books) Pupil Use

Basilio El Cerdito
"El Muchacho y El Burro" from Habia Una Vez
Chiquito y Cola Rizada
El Libro de Los Caballos
El Libro de los Gatos
El Libro de Los Perros
Mis Animalitos
El Mundo de los Animales
Nuestros Animales
El Perrito Que Perdio Su Familia
El Perrito Que Deseaba Un Nino
Snoopy Vuelve a Casa
Utilidad y Productos de los Animales
Vertebrados
El Gallo Sabio
Zorrito y Su Burro

(Books) **Teacher Use**

Charro, Mexican Horseman
The Story of the Mexican Americans
Mexico
Our Mexican Heritage
Written with Fire
Cowboys and Cattle Country
Horses of the Conquest, (Denver Public Library) out of print

(Miscellaneous)

Amigos, Friends of Our Community (portifolio) - picture and story of Mr. Simental
"A Mexican Cowboy" (picture) Del Pueblo
The Denver Charro Association (call Mrs. Archuleta, 744-3601)
Classroom resource persons: Members of Charro Association, local cattlemen and cowboys, ranchers, etc. Who could talk about cattle industry, attire, trappings, branding, roping, rodeos, and charreria.